

A Galaxy of Screen Stars On Broadway

The Picture Fan Sure to Find His Favorite Among the Current Offerings

There are four popular male stars in the screen world—Charles Chaplin, Wallace Reid, Thomas Meighan and Douglas Fairbanks—and two of these, Reid and Meighan, will appear as rival stars on Broadway this week, Reid in "The Hell Diggers," at the Rivoli, and Meighan in "Cappy Ricks," at the Rialto, and next week Fairbanks arrives in "The Three Musketeers."

While Chaplin and Fairbanks have become associated with productions of an exclusive type, Reid and Meighan have played a great variety of rôles and avoided appearing exclusively in pictures similar to those that were responsible for their initial successes.

Reid, for instance, heads the cast of "The Affairs of Anatol," the Cecil B. DeMille production, based on the play by Arthur Schnitzler, a part very dissimilar from that of chief "hell digger." He has appeared as the driver of a lumbering motor truck, as professional racer and as gentleman driver, and while it is true that his automobile pictures have been highly successful, he has also played in such sprightly vehicles as "The Charm School" and "The Dancing Fool." He can drive a locomotive as deftly as he can attend a tea with distinction; whether he is idler or rugged fighter, he is always convincing. It is this ability to portray a great variety of rôles that makes each succeeding characterization by the young actor interesting; the public seldom has the opportunity to declare that he has been seen in "that sort of a rôle before." The rôle of Anatol is probably his most pretentious part, and is certain to be interesting because it will be not only a wide step from his rugged personifications, but also a new portrait among the more genteel types he has portrayed.

Meighan, too, holds a high place for his varied impersonations. His first screen success was as Tom Burke in George Loane Tucker's "The Miracle Man," the rôle of a crook who plans to commercialize the healing power of a hermit and comes under the influence himself. He has played several crook rôles since "The Miracle Man," as in "The City of Silent Men," "White and Unmarried" and "The Frontier of the Stars," but some of his best work has also been as the savior in "The Prince Chap," the returned soldier in "Civilian Clothes" and the society man in "Conrad in Quest of His Youth." In "Cappy Ricks" he plays a sailor—a determined, hard-hitting ruler of men.

Agnes Ayres, who is one of the stars in the twelve-star production of "Anatol," supports Meighan in "Cappy Ricks," while Reid has Lois Wilson as his leading woman in "The Hell Diggers." And not so long ago the combination of players was reversed—Lois Wilson playing opposite Meighan in "The City of Silent Men" and Miss Ayres being leading woman in Reid's "Too Much Speed" and "The Love Special."

In Picture Theaters

CAPITOL—"The Old Nest," the Rupert Hughes picture, which has been running at the Astor Theater, is the feature this week, with an elaborate prologue to accompany it. The music program includes a second edition of the "Révue de l'Opéra" of last week, the Mirror Song from "Thais" and The Pilgrims' Chorus from "Tannhäuser."

CENTRAL—"Thunderclap," a William Fox feature, continues.

CRITERION—"The Golem" continues, with the supplemental program and the music unchanged.

FORTY-FOURTH STREET—The Tex Rickard pictures of the Dempsey-Carpentier fight are shown continuously.

LYRIC—"Shame," a William Fox production, continues.

PARK—"Perjury," a Fox production featuring William Farnum, begins its second week.

RIALTO—Thomas Meighan in "Cappy Ricks," the Paramount picture of Peter B. Kyne's story, is the feature. A Mack Sennett comedy, "Hard Knocks and Love Taps," is also shown. The music includes a violin solo by Grace Fisher and Stuckel's "A Sea Song." Lillian Powell, the dancer, remains another week.

RIVOLI—"The Hell Diggers," with Wallace Reid, is the chief feature, with a Christie comedy, "Sneakers," to complete the film bill. The music program has a selection from "Il Trovatore" and an aria from Meyerbeer's "Dinorah."

STRAND—"Disraeli," with George Arliss in the title rôle, which he created on the stage in this play by Louis N. Parker, is the feature film. Mrs. Arliss, Henry Carvill, Margaret Dale and Fred Nicholls are members of the original cast who appear also in the screen version.

Movie Palace 2,000 Feet

Above the Earth's Surface
History's first aerial movie show was given on board the eleven-passenger hydroplane Santa Maria, at the Chicago Pageant of Progress, and the first picture ever to be projected 2,000 feet above the earth was "Howdy, Chicago!" made by the Rothacker Company especially for the Chicago Boosters' Club, to be used in telling the world about the Windy City's other good points. Before the flight it was feared that the vibration of the giant hydroplane as it shot through the air at ninety miles an hour might interfere with the screening. But it did not. This flight demonstrated the practicability of movie entertainments for trans-Atlantic commuters in the days to come.

With the Broadway Picture Houses



Mary Alden in "The Old Nest" CAPITOL



George Arliss and Louise Huff in "Disraeli" STRAND



Violet Mervereau in "Thunderclap" CENTRAL

William Farnum's Mementos of the Elder Day Stage

Probably no actor in America has a larger collection of theatrical costumes than William Farnum. They are kept in a cottage by themselves on his farm at Sag Harbor. He has enough costumes to clothe a small army, and if this army should pass in review it would recall to the spectator's mind nearly every famous play ever presented on the American stage. Such a procession, if it ever could be arranged, would be well worth witnessing. Julius Caesar would rub shoulders with Ben-Hur, and Ingomar and Macbeth with Monte Cristo. Silks and brocades would rub against corduroys and homespuns, and knights in armor would march with frock-coated, silk-hatted dandies.

Mr. Farnum's collection is accounted for not only by the number of rôles that he himself has acted on the stage and before the camera, but by the fact that for several years he had two stock companies of his own, one in Cleveland and one in Buffalo. All the costumes that were ever used in any of his productions are at the Sag Harbor farm. Besides the costumes there are a dozen or more large trunks devoted to swords, rapiers, daggers, stage jewelry, wigs and boots. There are broadswords from "Ben-Hur" and gomar, shields from "Macbeth," pistols from "Monte Cristo," rapiers from "The Three Musketeers," shirts of mail from "The Prince of India" and other productions. To catalogue them all would be like cataloguing the collection of weapons at the Metropolitan Museum of Art and like indexing the collection of crown jewels in the Tower of London.

One would imagine that the possessor of an assortment of costumes like this would rarely find it necessary to purchase any new garments, yet nearly every production Mr. Farnum finds that he is obliged to add to his collection. In "Perjury," his latest screen production, which is now being shown at the Park Theater, the costumes were of the period of 1900 and of to-day, yet it took Mr. Farnum three weeks to find just what he wanted. The old suit which the hero wears when he is released after twenty years in prison Mr. Farnum purchased from a little tailor in Ossining, who had furnished wardrobes for hundreds of men newly released from Sing Sing.

Norman Village Built for Mae Murray's Production

A tiny Norman village was built at Forest Hills, L. I., for Mae Murray's first independent production, "Peacock Alley." Houses simulating the old peasant buildings in northeastern France were built along a road, which crosses a small stream. It was necessary to cut a road through a hill, pave the road and erect a small bridge for the location. Each house has its own courtyard, surrounded by a high cement wall, topped with French tiles. It was impossible to obtain a sufficient number of native farm implements and vehicles for this scene, and they were built by Frenchmen in New York City. The village was designed by Charles Cadwallader, artist and architect, who is art director for Tiffany productions. Mr. Cadwallader designed many of the scenes in "Sentimental Tommy" and other well known screen productions.

Letty Again on the Screen

Charlotte Greenwood is on her way to Los Angeles to be starred in the film version of "Linger Longer Letty." She created the Letty rôle in the stage presentation.



Thomas Meighan in "Cappy Ricks" RIALTO

Illusionist Says He Has Secret of High Caste Indian Magic

"When I first went to India a number of years ago I heard in Poonja City, Bombay, that a Hindu magician was performing the feat of sawing a living human being in half, later restoring the subject to life, and I journeyed many miles into the jungle to witness it," says Horace Goldin, the illusionist, who is to appear at B. F. Keith's Riverside coming week. "It was a carefully guarded secret, because for centuries this had been the feat by which various Yogis had established their claims to supernatural powers. I was not allowed to witness it."

"In my tours around the world in vaudeville and as illusionist at court performances I devoted much effort to extracting this secret of the mystic East. On each visit to India I renewed my efforts to see it done. Finally a native friend whom I made more friendly with the jingle of a few good American dollars allowed me to build a false bottom up in the howdah, or cabin, atop the elephant on which he rode to the ceremonies."

"Concealed in this bottom, I witnessed what no white man had ever been privileged to gaze upon before. The Yogi Abijah, a high priest, performed the impossible before the astounded tribe. I set to work and after a few years of labor and study I am able to present to an audience the illusion of sawing a subject in two as he lies in a collapsible casket, sawing through the wood at the same time."

"I feel that this is a triumph of our Western methods over an ancient mystery of the East, the solution of one of its most closely guarded secrets. And I may add with pardonable pride that my experiments with this feat have not caused a single injury, while its Hindu history shows that they sacrificed many lives in the perfection of the illusion."

"Over the Hill," in the Bronx

"Over the Hill," William Fox's screen version of Will Carleton's famous poem, will be shown at the Bronx Opera House for a limited engagement, beginning Monday matinee.



Doris Pawn and John Gilbert in "Shame" LYRIC



Wallace Reid in "The Hell Diggers" RIVOLI



William Farnum in "Perjury" PARK

Shadows on the Screen

Ralph Graves is to play the hero in Peter B. Kyne's story, "Kindred of the Dust," for First National.

Betty Ross Clarke is playing opposite Earle Williams in "Lucky Carson" at Vitaphone's West Coast studios under the direction of Wilfrid North. The new Williams production is based on Salvage, a novel by Aquila Dempster.

Constance Binney, Realart star, whose productions heretofore have been made in New York, has arrived in California to join the colony of happy "filmmakers." Her first picture on the Coast will be "The Heart of Youth."

May McAvoy has started work on "The Happy Ending," an original story by Hector Turnbull being filmed under the direction of Frank O'Connor.

A. E. Lefcourt, of the Pioneer Film Corporation, announces September 1 as the national release date for "Indiscretion," a five-reel feature starring Florence Reed, with Lionel Atwill and Gareth Hughes in her support.

The story was written for the screen by Josephine Quirk. Edwin Carewe directed the picture, and the supporting cast includes Walter McGrath, Arthur Edmund Carewe, Gertrude Aster, Adele Farrington, Ernest Butterworth, Margaret McWade and William Badger.

Jack Mulhall has been engaged by Metro to play Joe, the leading man's role in the Rex Ingram production of "Turn to the Right," by Winchell Smith and Jack Hazard, adapted to the screen by June Mathis. Other members of the cast are Alice Terry, Edward Connelly and Raymond Hatton. The photography will be by John E. Seitz.

Raymond Hatton has enlisted under the Goldwyn banner again, and will play the lead in "His Back Against the Wall," Helene Chadwick and Shannon Day also will have prominent rôles.

Jack Ford, formerly with Universal, is a new director at the Fox Hollywood studio. He is to direct Shirley Mason.

Wanda Hawley has started work on "The Love Charm," an original story by Harvey O'Higgins. Percy Heath wrote the scenario.

Coney Island Goes Into Training for Annual Mardi Gras

Great preparations are being made at Steeplechase Park, Coney Island, for the annual Mardi Gras, which will be held during September. One event now being arranged for Sunday, September 4, is a swimming race from Brooklyn Bridge to Steeplechase Pier. Silver loving cups will be awarded to those who finish and a gold belt will be given to the winner.

Mass calisthenics have become such a popular pastime with the crowds at Brighton Beach Park that more instructors have been added, and the classes now meet four times a day, the one at 11 in the morning being for children only.

Powers' elephants—Lena, Julie, Roxie and Jennie—which have been vacationing at Luna Park this summer, have been notified that they are about due at the New York Hippodrome for their winter engagement, and will therefore pack up their trunks and be ready to move cityward on August 27.

Early morning bathing continues to be a popular diversion at Palisades Park. It's a case of "come early" for the surf bathing, "and stay late" for the fireworks display, with all the rides and whirls, the free vaudeville and the circus to fill in the time between and make it a well-spent day.

To-morrow will be the beginning of "Pep Week" at Starlight Amusement Park, when every phase of activity in the resort will be accelerated a few degrees, and to make things hum in more lively fashion a free vaudeville entertainment will be presented.

Why Girls Leave Home

The cast in the screen version of the stage play "Why Girls Leave Home," produced by Warner Brothers, includes Anna Q. Nilsson, Maurice Powers, Julia Swayne Gordon, Corinne Barker, Kathryn Perry, Kate Blanche, Claude King, Coit Albertson, George Losse, Jack O'Brien, Dan Mason and Arthur Gordon. Harry Raff supervised the production and William Nigh directed.

Carpentier Studies His Battle in the Tex Rickard Pictures

Nothing, perhaps, illustrates the value of motion pictures more clearly than the fact that Georges Carpentier was enabled to see himself in his recent fight with Jack Dempsey and to form several of his own opinions as to how and why he failed to win the world's championship.

Carpentier first saw these pictures, which are now being shown by Tex Rickard at the Forty-fourth Street Theater, at a private showing in Paris. Seeing every move that he made in the ring gave him opportunity for many thoughts and perhaps for some regrets. At any rate, he frankly admitted that he had made a mistake in trying to box so sturdily an opponent as Dempsey. He was able to see, as any spectator of the films may see now for himself, that in long-range boxing alone did he seem to have any edge on Dempsey—that when it came to infighting, that give-and-take in clinches, which is barred out by the Marquis of Queensberry rules, he had no possible show against the sledge-hammer blows of the American champion.

No film fiction could be more thrilling, nor half so tensely dramatic, as the Dempsey-Carpentier movies. Here the scenario was not written, but lived. The sub-titles were punched out with eight-ounce gloves, and there was no director save the keenly savage desire and lust for victory within the hearts of the two principals. These pictures, presented by Fred Quimby, are a cross-section from life as it is lived, or was lived, over there at Doyle's "Thirty Acres" in Jersey City.

Brooklyn Theaters

NEW BRIGHTON—Harry Carroll's new revue, with Grace Fisher, is the star attraction on a bill that includes the Ford Sisters, Irving and Jack Kaufman, Sylvia Clark, Kane and Herman, Turnell Trio and others.

ORPHEUM—Josephine Victor shares headline honors with Whipple and Huston. Wylie and Hartman, Amanda Brown, William Brack, George Morton, Harry and Grace Ellsworth and Hazel Moran are others on the bill.

BUSHWICK—Ernest R. Ball tops the bill, which includes also William and Joe Mendel, "Parlor, Bedroom and Bath," Sam Liebert, Joe Sarecy, "The Ohio Girl," Spencer and Williams and John and Nellie Olms.

LOEW'S METROPOLITAN—Bessie Clayton and Paisley Boon head the vaudeville for the first of the week, with "Greater than Love" for the picture. Beginning Thursday, "Pep-O-Mint Revue" and "Big Game," with May Allison, are the chief features.

STRAND—"Experience" with Richard Barthelmess and Marjorie Daw is the feature film. The rest of the bill includes the Tony Sarg Almanac series and the comedy "What a Whopper!" with an elaborate music program.

Another Mother Role For Miss Vera Gordon

Vera Gordon, the portrayeur of mother love rôles on the screen, will be seen in a similar part in the forthcoming screen story, "Her Daughter-in-Law," being produced by Harry Raff. William Nigh is directing the Gordon picture and the Warner Brothers will distribute it. The supporting members of the cast include Dora Davidson, Belle Bennett, Harry Benham, Stanley Price and Beth Mason.

Geo. Arliss in "Disraeli" on The Screen

New Film Begins Run at Strand Theater; Story of the Mid-Victorian Era

When Louis N. Parker wrote the stage play "Disraeli," which will be shown in photoplay form at the Strand Theater beginning to-day, he had George Arliss in mind. So good was the dramatist's judgment of Mr. Arliss's ability to portray the character of the Earl of Beaconsfield, Prime Minister of England, that the play enjoyed a five-year life. Still in love with the character he created, he has given the vehicle over to the artist's possibilities of the motion picture, and has thereby perpetuated a romantic portion of the English statesman's life.

"Disraeli" is not a historical photoplay. The author merely offers a story to illustrate the life and manners of the mid-Victorian period. The story shows some of the prejudices against which Disraeli was obliged to fight in order to reach the summit of his ambition—the Premiership, Queen Victoria's right-hand man. Mr. Parker has sketched a plot around the efforts of the Premier to purchase the Suez Canal as a means whereby England might defend India. The love interest is dual, for Disraeli's great affection for his wife forms one phase of the romance, while the love of Clarissa and Charles is developed in a series of scenes. In the cast supporting Mr. Arliss are Louise Huff, who returns to the screen after a long absence; Mrs. Arliss, Frank Losee, Reginald Denham, Henry Carvill, Margaret Dale, Fred Nicholls, E. J. Ratcliffe, Noel Teskey and Grace Griswold.

A new comedy, a Chester Outing scenic study called "The Last Hope" and the Strand Topical Review will be included in the most interesting film program.

Vaudeville

PALACE—Eddie Foy and his family, the "Foy Fun Revue," head the bill. Victor Moore and Emma Littlefield, Robert Emmet Keane and Clara Whitney, Ivan Bankoff, Ruth Budd, Jack McGowan, a newcomer, Jack Henry and Edythe Mays, in "Two Little Pals," the Amaranth Sisters and Jean Granes form the rest of the program.

RIVERSIDE—Horace Goldin is the headline attraction. The Courtney Sisters, Herman Timberg, Bert Figgibon, Frank Ellis, Haig and Vere, Espe and Dutton and the Three Londons are others on the bill.

EIGHTY-FIRST STREET—Sheila Terry heads the vaudeville. The film is Zane Grey's "The Man of the Forest."

FORDHAM—First half of week: Gallagher and Shean, Toto, Wilton Sisters, Mae and Rose, Reck and Reck with a new photoplay feature. Last half: Joe Cook, Jean Southern, Richards and Walsh, Alexander Brothers and Evelyn, Furman and Nash and Marguerite and Alvarez. The film is "The Man Worth While."

HAMILTON—First half of week: Clark and Bergman, Van Hoven, Richards and Walsh, Martin and Moore and Billy Rogers, with "The Man Worth While" on the screen. Last half: Lew Hawkins, Donald Sisters, Dodge and Ford, Winslow and Churchill and Salvin and Paul, with a feature picture and a Larry Semon comedy.

LOEW'S METROPOLITAN—Harry Downing, in his "Pep-o-Mint Revue," is the chief vaudeville feature for the first part of the week, with May Allison in "Big Game" for the film. The last part has the Seven Musical Spillers on the stage and "Greater Than Love," starring Louise Glaum.

MOSS'S BROADWAY—A new policy will be inaugurated Monday when the vaudeville show will start at 12 o'clock and run continuously until midnight. The bill includes Dave Harris, Ruth Wells, Arnold and Lambert, Jack Trainor, Brennan and Rube and others, with a feature picture and a Larry Semon comedy, "The Fall Guy."

PROCTOR'S FIFTH AVENUE—First half of week: Solly Ward with Nellie Murray in "Babies," Kay Nellie Sharkey, Roth and Witt, Bob Hall, Fletcher and Kramer, Sunshine and Goodnow and Casey and Sullivan. Last half: The Four Fords, Keppel and O'Rourke, Hawthorne and Cook, Rome and Gault, Maxine and Gorky, Jacobs and Joboby, and Florence and Duvel.

PROCTOR'S TWENTY-THIRD STREET—First half of week: Princess Rajah, Nip and Fletcher, Jane Watts, Jazzumbo Trio, Green and Gray, Peter and O'Malley, Kentry and Florentine with Elaine Hammerstein in "Embraceless Love" and a Larry Semon comedy. Last half: Patricia, Dora Bland, Roger Gray, Miller and Carman, Chief Blue Cloud and Winslow, with Anita Stewart in "Sowing the Wind."

PROCTOR'S FIFTY-EIGHT STREET—First half of week: "A Greedy Cocktail," Hampton and Blake, Haskins Brothers, West and Van Sighlin, Connolly and Donegan, and Brown and Hastings, with "The Man Worth While" and a Larry Semon comedy on the screen. Last half: Lillian Heilbrun, Trevell, Otto Borg and Coogan and Casey, with Anita Stewart in "Sowing the Wind."

PROCTOR'S 125TH STREET—First half of week: Harry Puck in "Everett Man," Bill Robinson, Ralph Cummings, Grace Reed, Markley and Hunting, with "The Man Worth While" and a Larry Semon comedy. Last half: Jack McAudiffe, Charles Lloyd, Stan Stanton, Cunningham and Marion, and Annabelle, with Anita Stewart in "Sowing the Wind."